



### Another "Most Disastrous Season in History" Closes For New York Theaters.

NEW YORK, June 5.—Another "most disastrous theatrical season ever" is nearing the end of the trail, and Broadway managers are breathing deep and heartily sighs of relief.

However the cry of a disastrous season is taken with a grain of salt, for the same wall has been heard every dramatic year since the memory of man runneth not to the contrary.

It must be admitted that the 1914-1915 season has had its fair share of bad luck. Broadway early in the year was strewn with wrecks of all sorts of plays, new and revived.

On the road it was even worse, the trail being blazed with the whitening bones of many productions while the season yet was young. The plays that survived on the one-night-stand and lonesome circuits were all last year's shows or of even earlier vintage.

In New York there are 43 producing theaters. In these houses during the season, 112 productions were put on. Of these, 113 were new plays, 22 were revived plays, 22 were new musical comedies, six were revived musical comedies and 11 were Shakespearean.

The new plays entered runs totaling 541 weeks, revivals 51 weeks, new musical comedies 260 weeks, revivals 21 weeks. In the 43 producing theaters during the season there were approximately 1212 weeks of playgoing.

Despite the European war, which drove countless English actors and playwrights to the United States, Americans had all the best of the season. Of the 113 new plays, native authors wrote 72 of them, while 41 were by foreigners. Fifteen native composers wrote new musical productions, against seven foreigners.

In New York it might have been called a season of revivals. David Belasco in collaboration with the late Charles Frohman, put on a revival of "A Celebrated Case" with an all-star cast which still is running at the Em-

pire theater. The engagement has been extended to the middle of June.

"Tribby" was revived with Wilton Lackaye as Svengali and others of the original cast in the piece. It had a good run.

In passing it may be said that there were two real disasters this season, the untimely death of Charles Frohman on the ill-fated Lusitania, and the amputation of Sarah Bernhardt's leg. However, it remains to see how severe a blow at the drama the Bordeaux surgeons struck. The greatest actress is coming to New York again in September. Her devoted are waiting with bated breath to see what sort of a Sarah is coming.

The death of Frohman reminded Broadwayers that two other theatrical magnates met violent deaths, Henry D. Harris on the Titanic in 1912 and Sam S. Shubert in a train wreck in 1904.

The war and the business depression in this country last fall were the contributing causes of the poor season. One authority told me that of the many shows sent out of New York during the season, barely half a dozen paid anything like normal profits.

An extraordinary high standard of excellence, however, marked the plays put on.

It was significant that Augustus Thomas, Sir James Barrie, Sir Arthur Pinero, John Galsworthy and several other well known playwrights contributed no plays.

David Belasco's contributions included one failure, "The Vanishing Bride," which did not get to Broadway, but this was more than compensated by the excellence of "The Phantom Rival" and the war play "Mario-Milo."

An important recent event in New York was the opening of "The Passing Show of 1915," the Shubert summer offering at the Winter garden. The cast includes John Charles Thomas, Boyce and Brazil, George Monroe, John T. Murray, Eugene and Willie Howard, Harry Fisher, Theodore Kosloff, Ernest Hare, Sam Hearn, Arthur Hill, Alexis Kossloff, Rodion Mendelstern, Frances Demarest, Marilyn Miller, Dayline Pollard, Mme. Balne, Frances Pritchard, Juliette Lippe, Helen Bley, June Bludge.

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Ten of the most famous composers and writers of lyrics whose work annually shows in the popular musical comedies will participate in the program. Victor Herbert, Irving Berlin, Bert Green, Ray Goetz, Wm. J. Jettison, Jefferson, Los Angeles, Robert Mantell, Eddy Fox, William Hodge, Raymond Hitchcock and a host of other stars have agreed to take part.

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"Trial by Jury" and "The Sorcerer" are of peculiar interest to the many who follow the Gilbert and Sullivan repertoire for the reason that they furnished the foundation upon which the most famous operetta collaboration in the world was based. They were, in fact, the initial productions of a series that enormously enriched not alone the author and composer, but their manager, D'Oyly Carte.

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**Germans Use Prisoners To Deceive Russians In Galicia and Ruse Works**

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**Produced No Gold.**

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properly, who slant together milk and flour and lard and trusts to luck as to what sort of things it turns out. will be a cheap cook to the end of her days and out of a place half of the time.

But the woman who makes a fine art of cooking and when a customer goes to her she knows that she is going to get first-class work and that she will not have to send the dress back for alteration. The other woman is a hack dressmaker, who has never learned her trade, and when a customer takes her a piece of goods only heaven knows how it's going to turn out.

Who are the women who have risen from salaried girls to heads of departments and buyers? The short, energetic, wide-awake girls, who took an interest in their work, who learned all about the particular line of goods they handled, and who were not afraid of doing a little more than they were paid for.

Who are the stenographers that rise to the position of big business officers? Every time they are the girls who took an interest in their job, who turned out letter perfect work, who charged their memories with office details until they became invaluable.

**No Such Thing as Luck.**

Women talk about other women who succeed as being "lucky." There's no such thing as luck in business. It's a matter of having a good idea, and in your job that you live down and rise up with it, and eat it and sleep it, and therefore, do it better every day. When we see a person suddenly advanced to some fine position, we exclaim at their luck, but it isn't luck. It's the reward of weeks and years of labor that we have noticed and they've been getting ready for their big moment all along.

Wake up, girls. Put the idea out of your head that just minding time by working while you wait for a husband and so it isn't worth while to do your work well. Perhaps you will marry a millionaire, but you won't certainly in these days that you will catch a husband, or if you do catch one that you will not need to work after marriage, even more, than you did before. Economic conditions are more and more discouraging men from assuming the burden of a family, and becoming more and more dependent on the wife of the poor man in the future will have to be a wage earner also.

Behave you, then, to be one of the well paid instead of one of the ill paid workers, and it rests with you to which class you belong. You can be one of the also-rans, who are not worth even the poorest wage. Don't forget that we all write our own price tags.

## Make a Study of Your Job, Girls

Dorothy Dix Shows Ambitious Young Women Workers How They Can Get Out of Minimum Wage Class; Real, Burning Heart Interest Counts for Much.

By DOROTHY DIX.

**L**ISTEN, girls. Do you want to get out of the minimum wage class and into one that gets a comfortable pay envelope on Saturday night? There's a way. It's by studying your job, and taking a real, burning heart interest in your work.

There's a lot of talk about women not being paid a living wage, and about woman's work not being paid as well as man's work. It's all very sad and the saddest part of it is that it's the relentless work out of the law of cause and effect, and the reason that women are poorly paid is because so often their work is poor work.

When a woman does good work, when she puts intelligence and energy and alertness and faithfulness into her work, she doesn't have to grumble about her salary. For first-class work she gets paid first-class money.

**Don't Expect to Keep at It.**

The great trouble with girls who go out to earn their living is that they don't expect to work but a little while, and so they do not take the trouble to learn their job thoroughly, and they only feel the casual and perfunctory interest in it that one does in a makeshift. They look forward to matrimony as their real career, and so they work with only one eye on their task and the other roaming around in search of a husband.

"What's the use in learning to spell," says the stenographer to herself, "when I won't be in this peppy old office probably more than a year? I'll just get the good of bothering my head about learning all about gloves, or lace, or stockings and all the details of salesmanship, when I'll be on the other side of the counter when I catch a husband!" says the shop girl.

Believe me, girls, the need of speeding or cultivating my pen, when I'll be cutting out all of this 'hello' business when I get a home of my own!" says the telephone girl.

And because they hope and believe that their work is only temporary they do it in a listless, half-hearted way that really isn't worth any employer's good money. They complain that they get little pay. So would any man who turned out the same grade of work.

Believe me, girls, the solution of the minimum wage for the women problem is up to you. It will never be solved by law, but you can solve it by making yourself an efficient worker.

Do you ever stop to think that the difference between a \$5 a week cook and \$500 a year chef is just the difference between a good cook and a good cook?

The woman who is a good cook, who takes no shortcuts, who takes no degree of heat it takes to cook a roast.

Eleanor Pendleton, Marlin Sisters, Eleanor Brown, Olga Hempstone, Rosie Quinn and others.

This production serves to bring back to the Winter garden many of its favorites such as Eugene and Willie Howard, who made their debut there in "Whirl of Society." George Monroe and Harry Fisher, who played in the last "Passing Show," little Miss Marilyn Miller, returned for the impression she made a year ago; Frances Demarest and Juliette Lippe, both of whom played engagements at this theater last season; John Charles Thomas, whose rich baritone delighted Winter garden audiences before he was "discovered" in "The Peasant Girl," Boyce and Brazil, dancers in the last "Passing Show," and the stately Miss June Elvidge.

Among the newcomers are Theodore Kosloff, who has staged several ballets at the Winter garden but has never danced there; Daphne Pollard, who has been recruited from vaudeville; Frances Pritchard, who gave dancing a new charm by her work in "The Peasant Girl," Mme. Balne of the Imperial theater, Petrograd; Alexis Kossloff, and others.

Like its predecessors, the present "Passing Show" is scientifically massive, being divided into two acts and 12 scenes. The entertainment also embraces travesties on the most successful plays of the present season, such as "Experience," "The Song of Songs," "The Law of Love," "The Peasant Girl," "The Taking of Chance," "The White Feather," "Trilby," "Androcles and the Lion," "Kick In," "Daddy Long Legs," "Polyzamy," "Under Cover," and others.

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The most famous lake was that of

## A Narrative of Everyday Affairs

### :: Their Married Life ::

#### Warren Scolds Helen For Spending Too Much Money and Then Relents a Little.

**"Y**OU will simply have to economize or else we'll have to move into a cheaper apartment."

It had come at last, this thing that Helen had been dreading for some time. She had felt that money troubles of some kind had been worrying Warren, for he had not been like himself for several weeks.

"Why, dear," she said, "why didn't you let me know before about it? I have been wondering what has been the matter."

"There isn't anything the matter," said Warren irritably. "What do you mean?"

"I mean that I have noticed for some time that you have been worried. Do you remember the time that Carrie charged the hat on our bill and you accused me of buying it? I shall never forget it."

"Well, you have been known to do things like that before and forget about them," said Warren, frowning a little.

"Perhaps," assented Helen, "but not such a big article as a hat."

"Perhaps not," he agreed.

It was Sunday afternoon, a gloomy sort of a day. It had not rained, but every moment Helen had expected to see it start and they had not ventured out in the car.

Warren was asleep, and Helen's mother had lain down. Nora was out and Helen had been trying to read. Warren had been gloomy all day, and when Helen looked up and remarked casually that the butcher bill had been so high that week, Warren had growled out the remark about economy.

"What do you think we have been doing that is so extravagant?" said Helen. She knew very well that the car was a heavier burden than Warren had thought it would be. "I'm sure, dear, that the car is costing a lot."

"The car was a sore spot with Warren. He had realized that he had been too hasty in buying so expensive a car. If he had bought one so heavy, the gasoline and oil and wear on tires would not be costing him half what they were now. He hated to be spoken to about it, and he was drawing the strings tightly in one direction, hoping to make up in another."

Helen sighed, and it was the signal for another disagreeable remark from Warren.

"What are you sighing about? I suppose you don't like the idea of economizing. Well, I can tell you that other women who don't have half the things you do."

"Why, Warren, you know how glad I will be to hear you say that. If you will just where I can help."

"You can begin on the monthly bills at the stores. I told you not to charge anything on credit. You've been buying and you can pay for all such things as handkerchiefs and perfume and ribbons. Those little things count up more than you would believe."

"What else, dear, can't we get rid of the car?"

"Certainly not; the little things count up far more than a big, settled thing like a car."

Warren, eating and drinking. This remarkable ceremony was repeated centuries, whenever a new "usque" succeeded to the chieftainship. Unfortunately, however, the time came when the Muisca were forced to succumb to a final attack by the Spaniards, who without the warriors of a strong tribe or powerful nation, forced their way through one of the passes in the mountains, the conquest being followed by a general massacre.

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**Could Not Be Located.**

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By many he was declared to dwell in Peru, and the search for him undoubtedly had much to do with the overrunning of that country and other parts of South America by the Spaniards, to whom the very elusive idea of possibilities of loot far greater than any they actually developed.

**Golden Baff Found.**

Only recently has it been discovered where the "El Dorado" really was. It was a small island, one of the many golden objects dug up in the neighborhood of the modern city of Bogota, in the mountains of the Andes, which is a representation of the raft on the Lake of Guatavita, with El Dorado and his attendants. It is about a foot long, and is made of gold and silver, and is found at the bottom of it, including images of gold and emeralds of great value.

**AMONG FUNNIEST OF MOVIE ACTORS**

**Long Sought "El Dorado" Was "Man of Gilt;" Ruled In a Land That Attracted Golden Flow**

Phantom Long Pursued by Early Spanish Explorers Is Found Not to Have Been a Place but a Chief of a Colombian Tribe.

**WASHINGTON, D. C., June 5.**—The story of El Dorado, the land of gold, has been disclosed for the first time. The identity of the El Dorado so long and persistently sought by the early Spaniards. The word "identity" is used advisedly, because El Dorado was the title given to a man, and not as has been generally supposed, to a place.

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